

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VICTOR FELDBRILL, CONDUCTOR

MACMILLAN THEATRE

SATURDAY, JANUARY 23, 1982

8 PM

PROGRAM

Tragic Overture, Op.81 (1880)

JOHANNES BRAHMS

conducted by Philip Headlam

Brahm's Tragic Overture was written at the same time as the Academic Festival Overture during a summer stay at Bad Ischl.

Two sharp chords sounded by the full orchestra precede the first theme in the strings played sotto voce. The following fragmented material comprised of original motives or elements of the theme creates an intricate and contrapuntal texture. The lyrical second theme arrives in the violins as a contrast. The two opening chords recur to mark the development section. The recapitulation is a shortened version of the exposition with the violas restating the second theme. The overture finishes with a long coda.

Piano Concerto in A minor, Op.54 (1845)

ROBERT SCHUMANN

Lydia Wong, soloist

Schumann composed the first movement of his concerto in 1841 but waited until mid-1845 before he added the two final movements.

1. Allegro affetuoso, A minor

The first theme is introduced by the oboe and continued by the piano. The second theme is introduced by the winds. A new theme in Ab Major between piano and clarinet changes the mood at the beginning of the development. The opening material of the exposition returns to be developed in passionate writing for the piano. The recapitulation leads into the cadenza followed by a coda based on the opening theme.

2. Intermezzo:Andantino grazioso, F Major

This movement, a dialogue between the piano and orchestra is in a calmer, more positive mood. In the middle section the piano accompanies a melody played by the 'celli. A reappearance of the opening theme of the first movement in the clarinets marks the transition directly to the third movement.

3. Allegro vivace, A Major

The piano announces the first theme. The orchestra prepares a march-like second theme with a syncopated rhythm under the piano. The development begins with the oboe and piano in a dialogue with a new theme. The concerto concludes with a brilliant coda.

Two Etudes for String Orchestra
(1946, revised 1951)

GODFREY RIDOUT

PERSONNEL 1982
UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

First Violin

David Adams, Winnipeg
Marie Bérard, Trois-Rivières
Susan Bradley, Ottawa
Martha Campbell, Toronto
Carol Fraser, Charlottetown
Nancy Gibson, Toronto
Samuel Ho, Canton, China
Janet Horne, Toronto
Janie Kim, Burnaby, B.C.
Allyson Lyne, Edmonton
Roderick MacDonald, Toronto
*Nancy Mathis, Toronto
Paule Préfontaine, Montréal
Mark Wells, Toronto
Mariko Yaguchi, Ottawa
Paul Zevenhuizen, Toronto

* Concertmaster

Second Violin

Edmund Agopian, Toronto
Lawrence Beckwith, Toronto
Lise Boutin, Montréal
*Douglas Brierley, Ottawa
Nancy Bruce, Ottawa
Bob Bruyn, Nepean
May Ing, Toronto
Carol Jenkins, Toronto
Hiroko Kagawa, Ashiya, Japan
Brian Laeser, White Rock, B.C.
Dominique Laplante, Ottawa
Holly Larson, Vancouver
Sarah Newham, Burlington
Anders Norberg, Göteborg, Sweden
David Visentin, Vancouver
Peter Visentin, Vancouver
Alan Woo, Toronto

* Principal

Viola

Linde Gregory, Toronto
*Ronald Hay, Sackville, N.B.
Mary Carol Nugent, St. John's
Dorothy Pellerin, Ottawa
Tracy Poizner, Toronto
Sheila Smyth, Toronto
Beverley Spotton, Toronto
Linda Umbrico, Toronto
Claudio Vena, Toronto
David Wadley, Sault Ste. Marie

* Principal

Cello

Maurizio Baccante, Toronto
Sally Bick, Toronto
Sonja de Langen, Vancouver
Jon Ingham, Ancaster
*Helen Kopeck, Toronto
Janet Kuschak, Toronto
Catherine Mahon, Toronto
Hilary Parkes, Toronto
Luis Sarda, Caracas, Venezuela
Elaine Thompson, Toronto
Wendy Tummon, Toronto
Paul Widner, Toronto

* Principal

Bass

Dennis Connelly, Windsor, N.S.
Peter Jones, Guelph
Paul Langley, Toronto
*David Longenecker, Toronto
Michelle Mayers, Toronto
Roger Moniz, Toronto
Tracy Mortimore, Toronto
Paul Rogers, London
Jeremy Webster, Toronto

Zhon Cong Yin, Shanghai, China

* Principal

Flute

Lucie Batteke, Ottawa
Shelley Brown, Peterborough
Patricia Creighton, Kitchener
Joanne Geerling, Toronto
Bridget Muldoon, Grand Rapids, Mich
Marina Piccinini, St. John's

Oboe

Hamish Gordon, Ottawa
Martin Houtman, Kingston
John Miles, Toronto
Mary Smith, Thunder Bay
Peter Voisey, Ottawa

Clarinet

Marc Becker, Toronto
Frank Boccitto, Toronto
Lorne Buick, Ottawa
Jason Hall, Toronto
Margaret Isaacs, Winnipeg
Susan Willson, Grimsby

Bassoon

Heather Chesley, Saint John, N.B.
Margaret Hooper, Sault Ste. Marie
Peter Lutek, Burlington
Wendy Rose, Peterborough
Edith Stacey, Halifax

Horn

Rita Arendz, Middleton, N.S.
Raymond Bisha, Saskatoon
Jean-Marc Dugré, Trois-Rivières
Margaret Howard, Calgary
Michael Ibsen, London
Geoffrey Leader, West Vancouver
Andrew Southcott, Grand Bend

Trumpet

Norman Garcia, Scarborough
Mark Hopkins, Toronto
Anita McAlister, Campbellville
John Selkirk, Toronto
Holly Shephard, Truro, N.S.
Robert Venables, Ottawa
Daniel Warren, Campbellville

Michael White, Vancouver

Trombone

Gregory Farrugia, Toronto
Kathryn MacIntosh, Fredricton, N.B.
Ken Read, Kirkland Lake, Ont.

Tuba

Doug Burrell, Mississauga

Harp

Gianetta Baril, Edmonton
Julie Umbrico, Toronto

Percussion

T Peter Gallant, Summerside, P.E.I.
T Robert Pearce, Victoria
T Steven Peckham, Brantford
David Tomlinson, Toronto
T Timpani

Librarian & Manager
Beverley Spotton

The Two Etudes were composed for and premiered by the CBC orchestra under Harold Sumberg in 1946.

The first Etude consists of flowing phrases with surging dynamic contrasts from pp to intense ff. The second Etude uses the principle of Sonata form and has driving syncopated rhythms. The Latin rhythms in the work show the direct influence of the symphonic arrangements of Swing tunes Ridout wrote for the CBC after the War.

Professor Ridout has been a member of the Faculty of Music since 1948.

La Mer (The Sea): Three Symphonic Sketches (1905) CLAUDE DEBUSSY

"Impressionism" developed in the late nineteenth and early twentieth centuries to create moods and atmospheric qualities by new tonal effects and other characteristic devices. The name of Debussy is almost synonymous with the term "Impressionism".

1. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
2. Jeux de vagues (Play of the Waves)
3. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

The piece opens with the day unfolding as the sun and wind rise over the sea. The second sketch depicts the changing surfaces of the water. The final sketch uses motifs from the first sketch to unify the work. It has a tumultuous opening revealing a sea on the brink of a storm.

-- Notes by Carol Jenkins

PHILIP HEADLAM is in his fourth year at the University of Toronto, majoring in Conducting. Last year he was a participant in the OAC Conductor's Workshop, where he studied with Mario Bernardi, Boris Brott and Lawrence Leonard. He also attended the classes of Franco Ferrara in Siena, Italy. He is presently studying with Victor Feldbrill.

LYDIA WONG, pianist, is in her final year of the Bachelor of Music in Performance Degree program here at the Faculty of Music where she is a student of Boris Berlin and Pierre Souvairan. In November of 1981 she did a tour of western Canada with the brilliant young cellist Ofra Harnoy and she plans to continue her studies at the Guildhall School of Music and Drama in London, England.

We at the Faculty of Music are proud of our program and feel that over the years we have established a standard of excellence placing us among the finest musical institutions in North America. Although the Faculty of Music (and the University) is funded by government(s), these funds do not provide the full measure of support necessary to keep our Faculty at the forefront of Schools of Music. Historically, the generosity of private individuals has had a significant impact on the Faculty of Music, its facilities and programs. For example, the number of entrance scholarships has, through your generosity, almost tripled in the last four years. If you wish to help us in our work we would be pleased to deposit your contribution in our "Scholarship & Bursary" or "Instrument Renewal" fund.

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A receipt suitable for tax purposes will be provided.

-- Gustav Ciamaga, Dean

Next Concert: University of Toronto Wind Symphony
Sunday, January 24, 1982
3 pm, MacMillan Theatre

Next Symphony Orchestra Concert:
Saturday, April 3, 1982
8 pm, MacMillan Theatre